

THE INNIS HERALD

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INNIS COLLEGE - UNIVERSITY OF TORONTO

Dec. 4/84

Peter Greenaway



by Laurie McNeice

Peter Greenaway's 1982 film *The Draughtsman's Contract* could be an attack on the notion of realism in cinema.

It could also be a baroque version of an Agatha Christie murder mystery, a complex historical allegory, and an elaborate homage to Alain Resnais' *Last Year at Marienbad*.

Or it could be, in Greenaway's own words, "a piece of pro-feminism, a piece of anti-feminism, an exemplar of colonialism, a piece of crass erotica, a piece of remarkably poor-taste pornography, etc., etc." A highly unconventional mystery-thriller that has at least become an enduring art-house hit, the film has evoked a wide variety of responses. None of them disturbs Greenaway. "I like to think," he says, "that any artifact worth an audience's attention would be sufficiently rich to allow all these interpretations to take place."

If all of this seems somewhat bewildering at first glance, it isn't really meant to be. It is simply that as a highly original filmmaker involved in constructing his own private mythologies, Greenaway prefers to allow the spectator the freedom of constructing his own response to a film, unhampered

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SEX-ED CENTRE BACK AND RUNNING

by Anne Creighton

After a stormy year of continued confrontations with SAC over policy and a series of negotiations with other various colleges, the U of T Sexual Education and Peer Counselling Centre is at last experiencing smooth sailing. The Centre, which has been in existence since 1977, can finally do what it was originally intended to do: offer "free, confidential, non-judgemental, unbiased peer counselling in all aspects of human sexuality."

Under the old system, the Sex Ed centre was funded by SAC and so had to have policies agreeable to all students. In particular, the Centre's platform had to be compatible with a very vocal St. Michael's College pro-life stance. The result was that as recently as thirteen months ago, what was supposedly a Sex Ed Centre had been reduced to merely a referral service.

In fact, the Nov. 6, 1983 official Sex Ed Centre policy stated that it "does not provide pregnancy counselling." Instead, each client was provided with the telephone numbers of four agencies: two of which were pro-choice and two of which were pro-life. Counsellors were not allowed to withhold any of the numbers even if the client had already expressed an interest in only one of the services; nor could counsellors indicate "which of the agencies offer pregnancy counselling, which includes discussion of abortion and which do not." Failure to follow these strict guidelines meant that a counsellor would be "asked to leave the Centre."

With no leeway in which to manoeuvre, many counsellors felt on edge. They were not only extremely limited but they could also never be sure if an inquiry was legitimate or if they were "just being tested."

According to Art Wilson, this year's Innis representative on the S.E.C. Board, under the old system, the Sex Ed Centre was "a bit of a joke. You could get as much help out of the Bible."

In the end, the Centre decided to look elsewhere for funding. What started with a \$500 donation from the Graduate Students' Union and an expressed interest in the plight of the Centre by Victoria College early last winter has finally



blossomed into three \$1200 contributions from Victoria, University and New Colleges and \$600 from Innis. Since Sex Ed Centre's services are open to "all members of the University community", the Centre's staff intends to approach both Trinity and Woodsworth Colleges as well as many other faculties for money in the near future.

The new arrangement means that the colleges allow the Sex Ed Centre almost total freedom, the only stipulation being that all cheques over \$200 must be co-signed by one of the college representatives. Wilson explains that this was the logical compromise resulting from S.E.C. demands for exclusive cheque signing privileges and Victoria's advocacy of a one-college representative — one S.E.C. member cheque co-signing system for all cheques regardless of amount.

When it comes to policy, however, the colleges do not interfere in any way. This year, the Sex Ed Centre can finally provide a full range of services

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ICSS HIGHLIGHTS:



MOTIONS AND REPORTS

by Mike Zryd

Nov. 28 meeting:

— After months of speculation, the duties of V.P. Services Vic Chiasson have been drawn by President Scott Burk. After deliberations with Chiasson, the two decided on three main tasks for the Services portfolio: acting liaison with the 20/20 committee for the ICSS; in charge of rejuvenating Happy Hour on Fridays; organizing a January dinner party as an informal event to help college unity. Chiasson emphasized in the meeting that because the role of V.P. Services is so vague in the constitution, his or her role should be discussed among the Executive and defined at the beginning of every year.

— The ICSS will set up a booth to raise funds for the Ethiopia famine sometime this week; volunteers to work at the booth are welcomed. Please contact Scott Burk.

— Talent Night is scheduled for January 25 or 26, 1985. Be there.

— Chiasson welcomed suggestions from the floor on ways to improve Happy Hour attendance. The need for better advertising was stressed as was the problem of atmosphere. Music may be imported in the future.

— The ICSS received a letter from Louise Owen, the student the Society is sponsoring in Kenya. If you want to find out how she is doing, get one of the Executive to give you her letter.

— The formal will be held March 16, 1985 at the Park Plaza. Cost will be \$23 per person.

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FUNDRAISING UPDATE

—TOTAL TO DATE:

\$10,653

Future events:

- ☐ A raffle will be held and drawn on Talent Night in February.
- ☐ A Bikeathon is in the planning stages for September/October 1985 with a barbecue/party at the College following the event.

Anyone wishing to help with the 20/20 campaign or contribute to the fund can contact Audrey Perry at 978-2510 or the Innis College Alumni Association (President: Robin Holmes)

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—Scott Nichol on allegations that the ICSS ignores racism: "We're going to draft a letter to Ronald Reagan proposing cruise missile testing in the Herald office..."

Big Brother/ Little Brother

In the frantic maze of work all of us are trying to get out of before we wear out our profs' patience, most of us have probably forgotten that the end of 1984 is nigh. Ooo scary.

Well, as expected, Big Brother is not breathing over our shoulders yet. A number of Little Brothers, however, continue to hover near; before we get lost in the euphoria (stupor?) that is the Christmas holiday, we should perhaps remind ourselves of their presence. Keeps you on your toes.

First, there's Innis. Supposedly a big year for the college with a new Principal and the 20/20 fundraising effort. A commendable effort: they have raised half their goal already. But who is 'they'? Certainly not the students and few beyond a handful of involved alumni and staff. Why is it that of our 1500 "active" alumni, barely 50 are still in contact with their "alma mater"? Perhaps Innis' quirky past discouraged such conventional connections; more likely, as John Browne says, "the problem is that students don't always have fond memories of their treatment at university." Innis is better than most (Browne, so far, seems an excellent choice for Principal and the administration does seem to genuinely care about the students) and it is encouraging to see students mixing self-deprecation with pride when they speak of the College. Still many questions—the future of Innis, the academic standing of our programmes, student participation in government—need work to be answered.

The ICSS is doing a better job than most expected and now that the football season is over, maybe the work will begin in earnest (although all junior executive are on the hockey team and President Burk can skate). But seriously folks, the main problem the ICSS faces this year is keeping their energies concentrated on constructive projects and arguments. If they put as much energy into other ideas as they did over the recent overblown furor over the location of the formal, a lot of very good work could be done. Related to this is the defensiveness many of the Executive shows in the face of criticism. No-one expects perfection in leaders, especially in student politics. Criticisms and suggestions are not personal in nature; their purpose is constructive and no government would grow without it. Hopefully next year, the littlest Brother of them all, pettiness, can be dismissed in ICSS affairs.

REALLY TEENY SKEF. Dumb time to do a newspaper. Bart and Barrie, when I fall those tall, you'll know why. Still, a lot of people screwed up their weekend for this rag—Jill, Pierre and Vic, chronic misanthropes and Lisa, Steve and Stan: there were a few brighter spots. Who needs journalistic integrity anyway?

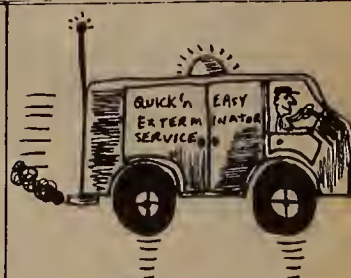
THE INNIS HERALD WINE AND CHEESE Friday, Dec. 7; 3 p.m.

Room 305, atop Old Innis

All invited, especially contributors and those keen on getting involved in Innis College's fastest growing newspaper. Enjoy an unobstructed view of Robarts Library and sample a fine array of imported cheese and nice fresh wine. Prepare yourself for the End of Term Bash downstairs at 8 p.m. and enjoy some light conversation, stimulating company and our seminar on the latest word on X-acto knife technique. Leisure suits, lacostes and verbal abuse can be checked at the door.

Dirty with the Herald!

The Innis Herald will next appear Jan. 22. Deadline for submissions is Jan. 16. Really.



Letters

LETTER POLICY

The Innis Herald has an open letters policy. Please ensure that letters are typed (double spaced), signed (with telephone number) and free from sexist, racist, or libellous content, letters may be edited or rejected on those grounds or for undue length. Opinions expressed in letters, like all submissions, are attributable only to their authors; no liability is attached to The Innis Herald, the Innis College Student Society or to the publisher.

I hate Ted

My compliments to Ted Parkinson for his richly insightful article in the Nov. 5 issue of *The Herald*, "Wise Week Welcomed."

Naturally, I expect the film reviews in the *Innis Herald* to be the best of any campus newspaper, and "Wise Week Welcomed" stands as a proud testament to the high scholarship of those representing the "natural home for the Cinema Studies Programme."

From beginning to end this article is saturated with keen analytical perception. For proof of this one need not look further than the opening paragraph: "Robert Wise is a nice guy... He's a very good director of interesting movies and he must have a lot of just plain 'natural' talent." As if this claim is not enough to establish Parkinson as one of the most important critics of our time, the dazzling conclusion to the article further showcases his monumental intellect: "Robert Wise is a nice guy who has directed lots of thoughtful, intelligent films in Hollywood for the last forty or so years."

I am deeply impressed with the *Innis Herald* editors for giving responsibility for perhaps the most important extracurricular event of the school year in the Cinema Studies Programme to a competent journalist like Parkinson. Journalistic integrity and excellence of this kind is second only to *The Toke*.

Pino Esposto
St. Michael's

...

Reader's Digest Condensed Bible: Cod made us, Jesus died for us, be good.

...

I hate Jill

"The first copy of *Metropolis* to reach Toronto audiences belonged to Reg Hartt. This version was confusing since so many scenes were missing, and Hartt's macabre pipe organ soundtrack mired the obvious brilliance of the film in darkness. The Toronto band, NRC, bought a copy, virtually the same as Hartt's, but performed live music with it which was sensitive to the meaning of the story in a way that Hartt's was not..."

— Jill Adamson, *The Innis Herald*

I don't know where Jill Adamson saw my print of *Metropolis* but I doubt that she saw it at one of my screenings and if she didn't see it at one of my screenings and she didn't see the film with NRC at The Heritage Theatre, then she didn't see my print of the film. I know she didn't see my print of the film because I DON'T USE A PIPE ORGAN SCORE.

There are prints of the film that circulate with a pipe organ score. Other people have presented it. The score is atrocious.

The music for my score of the film (a copy of which was provided to NRC as the foundation for their score — as a casual study of the two works immediately reveal — this is not to cast aspersions on the work that evolved out of our association), the music for my score to *Metropolis* takes as its inspiration and guide the novel upon which the film is based, a book I have read over twenty times.

The book begins with Fredder playing a pipe organ and has images of the city floating through

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GUEST EDITORIAL HAS FOOTBALL EXECUTIVE COME THROUGH?

by Simon B. Cotter

It all began roughly eight months ago when three football players (Scott Burk, Scott Nicholl and Vic Chiasson) from the Innis Crimson Tide ran for three Executive positions on the ICSS and won based on a common platform of increased services and student participation.

The "football ticket" as it became known, wasted no time recruiting newly acclaimed Treasurer Scott Keyworth to the Crimson Tide and the "Football Executive" was born. Despite criticisms leveled against the ICSS Executive, the "Big Four" have done a remarkably good job in fulfilling their mandate. Participation has been up at all levels. The Innis Homecoming Float came in second place, the first time Innis has ever placed, thanks to the efforts of many first year's participation. There has been increased participation in sports including the addition of two new women's teams, football and hockey, and the men's football team won Innis' first Mulock Cup ever (see pp. 1-12). The three Scotts even got into the spirit themselves and painted the ICSS office. Given the way it looked, this could be the greatest success of the 1984 government.

However, despite these successes, this year's Executive has come under more criticism than any other in recent Innis history. For this reason, I interviewed the "Big Four" individually to see if I could make sense of the dichotomy.

President Scott Burk is quick to point out that the strength of his government lies in its approachability; however, he admits there are some problems yet to be addressed. When asked how he feels about alleged power struggles within the Executive, Burk denied the charge but admitted that certain personality conflicts had occurred which were in the process of being rectified. Addressing the same question, V.P. Services Vic Chiasson said, "We've got four strong personalities in the Executive. Vocal discussions are inevitable." Burk also denies attacks on his personal performance on the ICSS stemming from an image of him being the promoter of a conservative policy more worried about services than issues. "I'm not embarrassed by my bias to services ... this is volunteer politics and you have to provide the people with what they want."

The most controversial of the Executive is Scott ("have you seen my crotch") Nicholl. Nicholl's eccentricities have included walking into an ICSS educational film (*Not A Love Story*) with open beers in both hands, throwing empty beer cups at staff during an Orientation Blue Jays game and managing to say "fuckin' A" at every ICSS meeting. Nicholl admits, "I'm not a polished stone. I know I have a lot of rough edges but I do my job and if people take everything I say seriously ... then I think it's their problem." Despite his rough exterior, Nicholl has done a remarkably good job as V.P. Government, a position which constitutes the lion's share of the day to day drudgery of the ICSS. The only minor criticism of his job performance is that meetings should be better advertised. However, given the scope of his responsibilities, this is a relatively minor insignificant point.

Vic Chiasson, V.P. Services, agrees with Scott Burk, that the strength of the government's performance is based on its availability, which is apparently the only thing the two have agreed upon all year. Ironically, the criticism of Chiasson, who is editor of the sports section of the *Herald*, a carry-over committee member at the Athletic Centre, and a member of numerous sports teams, is that he has not done anything. Chiasson denies these allegations, pointing out that the decimation of the V.P. Services job description in the constitution left him little to do. "My job is to supervise the reps. and make sure they are doing their jobs. I'm happy with the performance of the reps. but am disturbed that I don't receive progress reports." Although Chiasson can't be responsible for the limitations of his position, it should not excuse him from fulfilling those allocated to him. Chiasson's absence at 20/20 meetings was partially responsible for no student voice being allowed to speak at the principal's installation last October 20. Several reps. have confirmed that no reports were submitted because none were asked for and that no consultation on upcoming events is ever



Linda Poulos, Associate Registrar, coping with job-related stress

made with the V.P. However, to dispute these mistakes by Chiasson, the charge that he does nothing is, of course, false. The many extracurricular activities Chiasson excels at raises the standard of the college and through example, promotes the same type of involvement in other students, which is, after all, the mandate of the executive.

Last, but certainly not least, is Scott Keyworth, who was called the best Treasurer Innis has ever had by president Burk. Keyworth has already revised the accounting system of the ICSS and is hoping to modify the system over the Christmas holidays to make them even more concise. "I feel if I can get the books to the stage I want them I can save us \$500 on next year's audit," Keyworth stated. The major criticism of the most quiet of

REG CONTINUES:

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his mind. As the film begins with a montage of machine images I chose to follow the lead of screen writer Thea Von Harbou by using as the music for this section *The Toccata and Fugue in D Minor* by Johann Sebastian Bach, which is hardly macabre. This is followed by excerpts from Shostakovich symphonies and uses some John Cage atonal music in the sequence when Fredder goes to work on the Pater Noster machine.

Poet Robert Zend, in whose company I saw Moroder's *Metropolis*, commented that the choice of music I had selected to accompany the film was brilliant and with his background and knowledge, I'd be more inclined to accept his remarks than those of Jill Adamson.

NRG performed their first two sessions with *Metropolis* under my sponsorship. The first time they played for the film they were excellent. We scheduled a second date and to be able to pay the band what they deserved, suggested \$15 a person for the donation. We had a full house.

For their performances of *Metropolis* at *The Bloor Cinema* I loaned the band my copy of the film and it was my copy of the film that they used at *The Heritage Theatre*. I received a total of \$100 for the use of my print and wound up with a wrecked print and three guys who told people what an s.o.b. I was. The bible says something about casting pearls before swine. Well, it's hard to spot the human swine until they trample your pearls. I took a chance on them and the chance was worth taking because they've got a lot of talent. It is unfortunate that their gratitude is as small as their talent is large.

The print that I screen not only includes the missing bits that Moroder has in his version but a lot of stuff that ISN'T in his. There are extremes of difference between the two and the balance weighs in my favour.

As far as the re-translation of the titles is concerned, compare the following responses to John Fredderon's question, WHERE IS MY SON? In the Moroder version the response is, YOUR SON IS DOWN BELOW AMONG THE WORKERS. The original, untampered with response is, TOMORROWS MILLIONS WILL ASK, "WHERE IS MY SON?" I could say that one translation is the work of a hack and the other the work of a poet and that is true.

As well, when the Foreman notifies John Fredersen that the workers are trying to break into the machine room, the response in Moroder's ver-

NOTES FROM THE REGISTRAR

— All students with more than four credits should make an appointment to see a counsellor in the Registrar's Office for a credit count. It is very important to monitor your progress towards a degree at least once each academic year.

— Students who are in an unexpected financial jam may find relief by applying for a Bursary. The Bursary application forms may be picked up in Room 117.

— Graduating students may want to drop by the Registrar's Office, Room 117 to look over the notices on the *Grad Bulletin Board*. Information regarding graduate awards and future career opportunities are posted regularly.

— The Career Placement and Counselling Centre (344 Bloor Street West, 4th Floor) is urging students to begin thinking about summer jobs. To find out more information, you may telephone them at 978-2537. The Career Placement and Counselling Centre has informed the Registrar's Office that COSEP application forms are now available to students and may be picked up.

— Finally, the last day of classes is December 7th. Exams for 'F' and 'A' courses last from December 10 - 21st. All of us in the Registrar's Office: Nancy, Lina, Denise, David, Flora, and Linda, wish you the best during the holiday season. We will see you in the New Year!

the 3 Scotts is that he is often not available to get cheques signed. Keyworth denies that this is true and said, "I am a student and it's unfair to expect me to be here all day every day." Allegations have also been made that he cheats at Trivial Pursuit. Keyworth was unavailable for comment on this point because he was indisposed, in Mr. Shower, re-reading the cards.

Despite all the criticism of the ICSS this year, it is obvious that they must be doing something right because spirit has never been higher in the 4 years I've been here. Congratulations boys, both on your hard work and your Mulock! There, I'm done! Fuckin' A!!!!!!

sion is "STOP THEM." In both the untampered original version of the film AND IN THE BOOK the response is "LET THEM IN" which may perhaps be less logical, but nonetheless remains what both FRITZ LANC and THEA VON HARBOU intended. Anyway, if logic ruled the actions of human beings the world we live in would be a far different place.

Again, perhaps Jill Adamson saw my print with a jaundiced eye. I seem to have become something of a geek to the U of T press. But she must have worn headphones or ear muffs for the music she says "mired the film in darkness" Robert Zend said gave its images wings.

Reg Hatt

Reg: I did see your print of *Metropolis*, and I did see NRC at the Heritage Theatre. I still think NRC did a better job, no offence to you Reg. It may not have been pipe organ music, but, Lord man, it *was* weird.

Jill Adamson

SEX-ED CENTRE

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dealing with birth control, V.D., pregnancy and homosexual counselling. It is staffed by volunteers from the U of T community who had to undergo an extensive screening process and a comprehensive one-month training program led by a wide variety of professionals which include a weekend of lectures at the Innisfree farm and a final exam.

The staff explains that the training is an "ongoing process." While at work, they are expected to become well-acquainted with all the resources that the Centre has to offer: its well-stocked library of files, books and pamphlets and its intricate referral system. More important, however, is the aim to create a "non-stressful, non-judgemental atmosphere with an equal." Counsellors are instructed to listen first and list the alternatives second.

In the past, there have been complaints about the Sex Ed Centre's location: nestled between the back of the Office of Admissions and the Margaret Fletcher Daycare Centre on Devonshire, it is not always easy to find. The staff explains that many clients actually prefer this more discreet site, having found the old more visible location on St. George too intimidating.

For more information, the U of T Sexual Education and Peer Counselling Centre can be reached at 978-3977.

DATELINE ATLANTIS

by Ken Sarner

With all of the concern that has been recently voiced about threats to our being able to determine our own destiny (American mercantilism, cult brainwashing, Communists doing whatever Communists are supposed to be doing, Hacky-Sack obsession, etc.), it is quite disturbing to notice that perhaps the most fiendish plot to enslave, not just Canada, but the entire world, has been mostly overlooked. I refer, of course, to our ever-increasing reliance on that most innocent looking of all devices, the digital watch.

At first, obviously, digital watches were no more dangerous than the typical sweep-hand model watch. All they did was sit on your wrist and tell you the time. Now, however, they have become much more complex. Some of today's digital watches can tell you the time, day, date, year, month, and have further features such as alarms, stop watches, calculators, lap timers, hourly beeps, and video games. The digital watches do not give these benefits to all people equally, however. They discriminate against the handicapped. A person with only one arm has no recourse to any of these special features. By this act of discrimination, the digital watches reveal themselves as the pseudo-fascists that they are.

The great threat of digital watches stems from the fact that they may be more intelligent than we. After all, I don't know anyone who has ever invented a way to improve digital watches, and I'd bet that none of my readers has either.

In fact, no one has any idea of who invents these improvements in digital watch technology. Everyone just assumes that it's someone else. In reality, digital watches reproduce themselves in secret, improving themselves as they go along through methods such as survival of the fittest. Their rate of evolution has been amazingly rapid.

Apathetic twits out there are now saying something like, "So what if digital watches reproduce themselves? They're making our lives easier while they do so. Why complain?" Well, think about it. Do you really believe that they are making our lives better through some form of cosmic altruism, expecting no reward in the end for themselves?

It is also, given some of the facts about their effect on human society, fairly obvious what they are trying to do. Ever since digital watches were introduced, mankind has been getting more and more careless about the facts of time about him. Before digital watches, everyone always knew what day, date, and year it was. They could wake themselves up without alarms. They could multiply, divide, add, and subtract by themselves. They were content to know whether they were running fast or slow, without needing to know their exact time. They didn't care to know exactly when a new hour began. (After all, we only throw confetti when a new year begins. Celebrating the

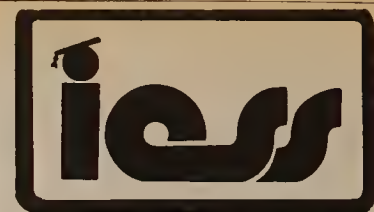
beginning of a new hour would be lots of fun, but I don't think we'd get much work done.) Before digital watches, pinball was good enough for people who wanted to waste their money on machines.

Now, however, in this post-digital watch wasteland, it is impossible to get through a day without having at least three people ask you for the time, day, or date. Mankind no longer keeps track of things like this because he knows that all the answers are right there at the end of either his or one of his friend's arms. As an example of this increasing dependance upon digital watches, I present the fact that last New Year's Eve, I was at a party where there was a banner proclaiming "Welcome 1983". It was 22:30 before anyone realized that the year we were welcoming in was 1984. The host of the party was wearing a digital watch. Coincidence? Hardly.

It should now be obvious why digital watches constitute such a great threat. What they are planning is to go on strike once we have all become used to being able to get the day, date, and all their other features from the same source. It will then be too late for us to return to the sweep-hand watches or to sundials, as neither of those devices will have all the information which we have been accustomed to receiving. People would be forced to wander about counting "one-thousand-and-one, one-thousand-and-two..." so they could tell what time it was. People would have to wait for someone to come wake them up, since no one now still owns an alarm clock. (What's the point of owning an alarm clock? You've got a perfectly reliable digital watch). People would have to go back to multiplying on their fingers and toes, while their digital watches sit cheerfully on their wrists, sending obscene messages across their diodes and playing "Look for the Union Label" with their beeps and pings. With things in that situation, how long could it be before all society collapsed?

There is only one way to avoid the above scenario. We must, right now, throw away the repressive bourgeois digital watches and return to the simple life of the sweep-hand models. Only in this way can we keep these fat-cat digital watches from sitting smugly in their silk-lined cases living the digital watch equivalent of the good life, while humanity wanders about in a daze, asking each other if they know what year it is.

Key to success: don't call your prof a piece of shit. Even if he is one.



of these global issues; they should and are dealt with by the Education Commission and the *Innis Herald*. Burk argued with the editorial saying, "playing football has nothing to do with issues" but earnestly encouraged discussion on the matter. The issue of issues awaits a motion for discussion at the next ICSS meeting; Burk, however, defended the services mandate of his government: "It's not my job to get people concerned about issues that don't concern the College."

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Nov. 14th Meeting:

— The ICSS is in contact with Jack Layton regarding reduced TTC rates for students. President Burk reports that Layton's committee seeks a reduced-rate university Metropass (instead of lower across-the-board discounts) and that lobbying is being directed at municipal and provincial governments instead of at the TTC itself.

— Disorganized book-keeping in the Treasurer's office last year resulted in a 33% increase in the auditor's fee. Scott Keyworth has instituted a new system which, it is hoped, will clean up the books. Keyworth reported that because of an unnecessary \$7000 carry-over from year to year, the ICSS surplus from last year is realistically closer to \$12,000, not the \$20,000 reported in November's *Herald*.

— The ICSS is increasing its security measures. A new security lock will be put on the athletic equipment room (where much of the ICSS equipment and games are stored) to prevent theft. In addition, an inventory and quality check will

THE GOODLIFE

by John Murray and Joel Kwinter

Living the 'goodlife' can be a bowl of cherries, but quite often the next day is no bed of roses. In fact, many students find that the bowl of cherries has become a crown of thorns come time for next morning's class. Case in point: Thursday, November 27th, about nine a.m., talking to Raaaaaallph about a Buuuuuick! You've been there, and you know it ain't no picnic. We do too, Now.

The COPA is downtown Toronto's latest trend-i-tron locale. Located on Yorkville Ave. just west of Yonge (right across the parking lot from Phil Buckley's wine store), the COPA offers the nocturnal Torontonian a place to drink, dance, and be seen with some of the most pretentious people in the city. Despite its early-penitentiary decor, the COPA boasts one of the largest dance floors and most inviting girl/guy ratios outside of a Fellini film. (For who, bukkos? - ed.).

The munchies menu is second only to those of Caps and Madison Avenue. Prices are reasonable and quality is uniformly high — at least in the two items we tried. Although there were no fewer than six fully-stocked bars situated in strategic positions around the dance floor, beverage delivery service was particularly poor — a small price to pay for the opportunity to eavesdrop on the world of *Flashdance* (What a feeling!)

While aerobics have never been our style (sorry Jane F.), the COPA became attractive by featuring a veritable myriad of promotions on Wednesday nights to lure derelicts like ourselves, and other less-than-nouvelle vague types within its portals. Last Wednesday, for example, was "Greenies" night, with free admission (normally \$3 weekdays, \$5 weekends) and Heineken paraphernalia as well as the aforementioned imported malt beverages at domestic prices — albeit an alarming-but-competitive \$2.60. To offset the pricy beverages, we declared open season on the ashtrays, coasters and helium balloons. Unfortunately, the management placed all substantial Heineken plunder inconveniently out of reach. Needless to say, a good time was had by all — until the next morning.

Despite our efforts to pass the word, most of you missed the pre-Christmas campus event of 1984 — "clubday" at University College. U.C. has been around longer than any other Toronto College. Their wealth of experience manifests itself with numbing regularity through the high calibre of their free social events. Because of their much vaunted non-denominational status, U.C. has come to terms with the fact that not everyone likes wine. Ergo, they make it their policy to ensure an ample supply of bubbly brown stuff for all of these occasions. Similarly, we make it our policy never to miss these never-to-be-missed occasions, and if you've read this far, you should too.

Although Barbara Michel was conspicuous by her absence, we could not possibly conclude this article without at least mentioning John Lindsay's colossal Cin-stud party. There you go, John.

be done by all ICSS members responsible for anything owned by the student society.

Nov. 21st meeting:

— A motion to support the Coalition for a Women's Centre at U of T was approved and a letter signed by Burk was sent to Lois Reimer at the Office of the Status of Women at U of T.
— CJUT will install a broadcast speaker shortly in the ICSS outer office.

— Burk has attended three meetings of COP-OUT (Council of Presidents of University of Toronto) and reports that SAC has sought college support for three projects: the fight to reform CBS; the collection of relief money for Ethiopia and criticisms of the non-academic penalty code.

— Vic Chiasson and Andy Cochrane were elected as delegates by the Intramural Standing Committee of the Department of Recreation to attend a conference on Intramurals at Queen's University in January. Women's Athletic Representative Joanna Cotten may also attend. Chiasson and Cochrane will submit a report to both the ISC and the ICSS on suggestions for improving and boosting intramural participation.

The final topic of debate was introduced by Art Wilson concerning an "unfair distribution of work between the V.P. Services and V.P. Government positions." He suggested that Government carries the bulk of the workload under the constitution and finished by saying, "We either even them out or trash Services."

CURRENT TOPICS OF DEBATE AT THE ICSS

Student involvement is a tired horse of an issue that nonetheless takes one more run round the track each year. Debate was sparked by the October 20th installation ceremony where neither student nor alumni representatives appeared with administrative dignitaries on the stage. In this case, the culprit seems to be the students and alumni themselves. Simon Cotter reported that the 20/20 Committee denied conspiring to keep students out of the ceremony; the responsibility for initiative lay with the student members of the committee. In this respect, Burk blamed himself and VP Services Vic Chiasson for not suggesting representation. In addition, he noted that the ICSS has not been involved enough with 20/20 and hoped that students would volunteer their services when needed. Cotter put it best when he said, "If student parity dies at Innis, it won't be the staff that kills it; it will be student apathy."

Burk: "How do we treat the issue of issues?" In responding to the *Innis Herald's* editorial of Nov. 5, he charged that the responsibility of the ICSS Executive was to "formulate policy, not create it... We can only do so much." He looked for students to bring up issues rather than the government itself. After some quibbling over the semantics of "formulate" and "create" among members present, however, Burk suggested that issues divide into "local" (e.g. underfunding) and "global" (e.g. divestment, disarmament) categories. He said that meetings were not the proper place for discussion

VERSA: THE JURY IS STILL OUT

by Pierre Blum

This past August, U of T awarded its food services contract to *Versa* Food Services, thus ending the University's love-hate relationship with the outgoing caterer, *Saga*.

For *Versa*, who now operate the Stub Lane Pub at Innis, this contract was worth somewhere in the neighbourhood of \$5-10 million of gross profits per annum, and a net return of \$250 - 500 thousand over the entire U of T campus, except for the colleges of Trinity, Victoria, and St. Michael's, whose food service is out of the jurisdiction of the central university administration.

The story you are about to read is true. The names have not been changed to protect the innocent because no one is innocent; some are merely less guilty than others.

As with any new item at this conservative, bourgeois university, the *Versa* people have been subjected to much abuse, and yes, even profane language (except at Innis, where we don't know any dirty words). Some of this is indeed justified, some rather premature. Thus it is necessary to outline the situation which has arisen and needs to be dealt with before the U.S.A. decides to forget Nicaragua and invade U of T instead.

The Players

Of relevance at Innis are: Thelma (Manager of the Innis Pub — a *Versa* employee); Fuzz (who needs no introduction); Mary, Marie, Cindy, Christin, Bob, etc. (our faithful servers and cooks employed by the University — innocent bystanders); Garry Spencer (residence co-ordinator — defender of liberty and justice for the poor slob on the meal plan); John Browne (Innis principal — crusader for an improved food service — one of the guys on the white horses); Audrey Perry (the REAL power behind Innis — a fellow crusader for justice); the VLAD kids (lowest GPA on campus — but they still deserve real food); and all the other inmates who have the Pub food inflicted upon them!!!

WHAT THEY DO IN 302

by John Bentley

In today's increasingly complex and confusing world, a sound philosophy for rational, participatory decision-making is to review research and to use this knowledge as a basis for action.

Room 302 of Innis College contains OPIRG, the Ontario Public Information Research Group. The group is organized to facilitate the quest for well-documented expository and analytic research. Research that will provide the motivation for constructive change in our society.

OPIRG is a volunteer association which organizes projects that are related to three central themes. The first is the reclaiming of democracy through involvement in the decisions that affect us as individuals. The second is the development of citizenship skills, by producing or participating in projects which will have some value to the community. The third is to increase the accessibility of information and to present it clearly in order to aid our decision making process and reduce general public ignorance.

Rod MacRae and Paula Rochman staff OPIRG's office. Mr. MacRae cites OPIRG's central function as the creation of "research leading to education leading to some kind of action." He claims that an important function of OPIRG is to make available to the community the material that is produced by students of the university, which although highly relevant and informative, is often simply marked and filed.

Another fundamental purpose of OPIRG is to eliminate the belief that leadership is restricted to the elite few. By providing those interested with projects, organized around the three central themes above, individuals will invariably realize that they have the capabilities to find out what is going on and to make the informed reasonable decisions which we should demand of our leaders.

The structures that allow the individual to participate in our society are few and far between. OPIRG is involved in the construction of these structures, through projects designed to increase awareness and the ability to participate in the decision making process. The projects encompass a wide variety of interests, from recycling and foodland preservation to the nuclear disarmament movement. The policy is to provide the volunteer

The Deal

OK all you B. COMM.'s, this is how the real (surreal?) world works: *Versa* loses three major contracts in a row, at York U, The Royal Bank, and The TD Centre. U of T advertises in the Globe and Mail for a new food service, and offers are made to the University by several groups. A consulting firm analyzes the offers according to cost-efficiency and ranks them in order of feasibility. *Versa* is ranked first, but before acceptance a U of T committee met with the senior authorities of each building which would house a *Versa* location to finalize the agreement. No student representatives were on the committee, and at no point were students consulted.

Versa's offer, however, was one made in desperation as it could not afford to lose another contract. As a result its budget projections were so low that they are almost impossible to meet. Thus, prices must be raised and portions slashed in order to avoid going over the proposed budget. Scary, eh boys and girls?

The Job

Versa's responsibilities as caterers are less physical than they are managerial. *Versa* tells the kitchens where to obtain the "groceries", and, as well, dictates the prices and portion size of what is being served. It does not cook the food nor does it involve itself in the actual dining area. Much of the responsibility of being a food service is in the paperwork. Fuzz sees this as one of their major problems: "They have a decent system of paperwork. It would be very efficient if only they figured out how to organize it." With time, he adds, this should be ironed out and the operation will run more smoothly.

The Favourable Comments

Next category.

Actually, *Versa* does have many laudable qualities. First of all, it uses 100% pure beef in its hamburgers. *Saga*, last year's food service, used a beef-soya mixture.

Also, *Versa* has promised the University that its food service will in time include birthday cakes, cookie-grams, salad bars, and a pizzeria. \$150,000 has been set aside for these campus-wide improvements.

Garry Spencer sees hope in the *Versa* operation. He argues that "in my opinion, the quality of the food has risen considerably over last year. After Christmas, I think that this trend should continue as *Versa* will have the chance to settle in a little more."



The Pub at peak hours—*Versa*, are you listening?

The Complaints

There are none. And snakes have armpits.

The major complaint comes from those who are most justified to complain because they eat the *Versa* food three times daily — the iron stomachs at VLAD. Outwardly frustrated at the start of the year by minute portions, poor quality, and an unimaginative menu, the Vladnicks are now ready to agree that portions have increased, quality is still debatable, and the menu has improved marginally.

Michelle Baily circulated a petition to the Vladnicks in favour of larger portions which she, as house manager, presented to the proper authorities. Thus quantity is no longer a complaint, while the cut of meat being served most certain is. All at Vlad agree that fewer casseroles should be served — they want to see the ingredients separated on their plates so that they might see if the contents are identifiable.

A serious point is being raised here. A better cut of meat should be bought so that it might be served without the various disguises it is too often found in. Also, the vegetables and the bread should not have to undergo months of freezing before being served. Says Michael Teasdale, a Vlad student, "Bread, unlike wine, does not improve with age."

From the administrative side, the Innis "brass" would like to see the Pub given a more autonomous policy from the *Versa* organization. Special consideration should be given to the Innis Pub due to its small size and limited meal plan (UC and New have upwards of 500 people, most on the meal plan, per meal).

The Innis administration would also like to see extra funding from Simcoe Hall in the way of physical repairs to the Pub. They make an important claim in stating that if U of T were to supply the Pub with more chairs, its seating capacity would increase, more people would use the Pub, and hence, *Versa's* sales and profits would increase. Thus, the Innis budget from *Versa* might also increase, resulting in an improved Pub all-round.

The Future

Ha ha ha ... "If I had my way," exclaimed leftist revolutionary Carl Marks, "I'd make *Versa* cater to their own head office and see how they feel!"

Actually, one must be careful not to pounce on the *Versa* organization too quickly. As it is with all new operations, there is bound to be confusion and misunderstanding. Considering that U of T only gave them one month to prepare for this school year, some of the blame lies at Simcoe Hall.

Versa is a reputable organization and there is no doubt that it can enjoy a favourable relationship with U of T. The onus now lies on it to win the confidence of the student population, even if it means cutting into their budget. The short term losses would be justified by the long term gain of maintaining the much-envied U of T contract.

On the part of the students, patience has been exercised. Christmas is upon us, and the student population has a right to expect quality from *Versa*. January and February should prove to be telling months for the food service and the university at large. If *Versa* does not continue to improve through the winter, the students may not be as kind as they have been. You don't see any spare M-16's lying around do you?

Yet.

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with a project which interests him or her.

The organization is funded by graduate students and relies on the work of volunteers. Mr. MacRae indicates that there is no shortage of projects and that he could easily accommodate a doubling of the already fifty productive volunteers. (OPIRG can be reached by phone at 978-3032). Available at the office are general information brochures for anyone interested.

So if you have wondered who makes the decisions and if these people really believe we are all so ignorant that they can get away with what they are doing, OPIRG provides an excellent forum for the beneficial release of your frustration.

Review



SHOUTERS AND WAILERS

by Jill Adamson

On November 27th, at the *Through Her Eyes Festival of Women's Films*, Rosetta Reitz presented her retrospective on women and jazz music "Shouters and Wailers". It was a delightful, informal, informative evening, and the audience left the theatre elated.

Rosetta Reitz' intention is to show the considerable influence women like Bessie Smith, Billy Holiday, Ida Cox, Ethel Waters and others had on the blues in America (She is an American). It is really quite a tribute to the Festival itself that this woman agreed to come.

The presentation took the form of short talks interspersed with archival film footage of these women. The singer or musician was introduced, and their significance to jazz and their personal influence on the image of Black women in America was discussed. Ms. Reitz is a charming, warm woman with an unbelievably low voice and a gentle sense of humour, and she captivated the audience with this presentation.

The films preserve the legacy of women in the jazz world and vividly recall their contributions through short clips from silent films, movies, television shows, and "soundies" — the short films available on tiny screens in jukeboxes (for 10 cents) in the 1940's. Ms. Reitz spoke of the growing independence of these women as they became less and less of an anomaly. They became a symbol of success, said Reitz, for "the lowest of the low on the socio-economic scale — Black women."

The producers of these films were men, Reitz reminds us, so the songs they were usually required to sing were along the thematic lines of "My man treats me so bad, but I love him so." Bessie Smith was called The Empress, and yet she is pictured in one 1929 short as a poor whose boyfriend beats her and takes her money — but she still loves him. Reitz carefully removed the "violent parts," because "we don't need *that*, do we?"

As the programme progressed, the independence of these women, which Reitz emphasized, became more and more evident. The final clip showed Billy Holliday in a recording studio, a year before her death, singing a song whose basic theme was "Treat me right Daddy, and I'll stay home; treat me wrong, and you'll be alone, alone." Through bad times for women, these singers had showed courage and independence, and in doing so had a profound effect on the sounds and themes of American music. Rosetta Reitz' anthology is a remarkably important and enlightening preservation of a legacy. It's also a great show that can really swing.

WISE DECISION?

by John Lindsay

The Norman Jewison lectureship is as old as I am. At least at this university: we both have the same track record, three years. Those years have been kinder to the lectureship than to me, but it is this sense of having been born with a new institution that emboldens me to attempt the following critique of its progress and evolution.

Norman Jewison is a graduate of Victoria University (in English, I think) and received his initiation into the entertainment industry at the CBC in those heady days during its establishment. He has since gone far. Now, he is a well-entrenched professional in Hollywood, joining other expatriate Canadians (there's lots of names; go on, you can think of some). He recently signed a seven picture deal with one of the studios worth 40 million dollars.

This was the man, then, that students were to meet in 1982, when the news broke that Mr. Jewison had set up this lectureship. We all got our tickets to the various showings in different ways; in class, I got an invitation to attend a little chat with Norm in the Senior Common Room at Burwash Hall. This was my first foray into the hallowed halls of Vic; quite an experience. Others were there as underdressed as I. But it turned out to be quite interesting. Mr. Jewison was a charming and savvy fellow and was clearly a professional whose time was very valuable. Students had a chance to interface with someone who was on the other side of the camera, where some of them hoped to be someday. The one piece of advice that I recall most clearly ran like this: "Remember, only some of you, a few of you, are going to make it." Mr. Jewison's meaning of "make it" is much different from mine, but it did make one aware of the intense competition that exists. All in all, a valuable experience.

As was the next year: Joseph L. Mankiewicz. For several reasons. Mr. Mankiewicz proved to be an under-rated presence in film history, with a literate and ironic sensibility evidenced by several of his films shown during the week. As well, he was President of the Screen Director's Guild during a crucial period: October of 1951, when

Cecil B. DeMille attempted to impeach the board — and the president. His background knowledge of this period was accurate and revealing, above printed accounts. Moreover, his brother Herman is influential in film history; he wrote *Citizen Kane*. The anecdotal history that Joseph supplied was quite revealing and insightful as well as funny. So far, two out of two.

Which brings us to this year, the third year: Mr. Robert Wise. The question that arises is what the lectureship has become and what it will be in future years. It was organized such that the guest would be someone whom Mr. Jewison would invite from Hollywood. A committee submits a list of possible names and Norman chooses one and then gives them a phone call. If they are interested, it's on. If not, on to choice number 2.

The choices, however, have become more arbitrary. It seems Norm is inviting whoever he had cocktails with at the Brown Derby or the Trocadero last week. The lectureship is in danger of becoming a favour Mr. Jewison can bestow upon his friends.



The lectureship is an invaluable resource, and a finite one. It should not be wasted. The standard should be set here. This is meant to benefit students and it is criminal that these interests are not the primary ones.

None of this is meant to denigrate Mr. Wise. He told me things I could not have learned elsewhere. But I found his attitude towards his films defeating for this kind of event. What this article really boils down to is a plea to Mr. Jewison to remove the "old-boy" politics from the lectureship. Orson Welles is one name people want me to mention; Billy Wilder is one I want to mention. But whoever is chosen, do try to think of the students as you make your choice.

(O.K. Mike, send a dozen copies to Hollywood; maybe one of 'em will get through.)



INNIS COLLEGE FILM SOCIETY

Although the schedule is not finalized, a few hints of what the society is planning have leaked through to the Herald office. Film Noir night is coming January 10, 1985 and comedy and Shakespeare double-bills are tentatively planned. Robin Wood and The King of Comedy are due for February 7 and Innis may screen the world premier of Bruce Elder's latest film, *Lamentations*, late in the term. Keep your eyes peeled for those groovy Della Penna originals advertising all the details.

Send submissions to: SCAT!, Innis College Registrar, 2 Sussex Ave., Toronto, Ontario, M5S 1J5. Include typed copy and stamped, self-addressed envelope.

TORONTO PLANS

by Adam Sobolok

Nestled within the shrill pseudo-Monet excesses of College Park recently was one of the least likely and least publicized, yet most compelling, shows to be sponsored by the Sesqui/Bicentennial bigwigs (along with ARC and the Canada Council and the Ontario Arts Council, among others). The curators of Toronto Plans (Oct. 17 - Nov. 10, College Park Gallery) declared that their show was "the most coherent and extensive in-depth examination of Toronto's urban image since Gov. Simcoe established the original nine blocks of the Town of York in 1793". It says as much about the *laissez-faire* which has traditionally been the local urban design axiom as it does about the diverse and often haughty ambitions of the participants — but it was a lot of fun, to say the least.

The curators of Toronto Plans — Roberto Chiotti, Gordon Crice, Tom Marzotto and Chris Radigan — took a space representative of Downtown Toronto, divided it into a 36-sector grid, and assigned each sector to an architect or architects (62 were represented, each a recent graduate), who then devised idealized concepts for their redesign and replanning, zoning and finance and sentiment be damned. Because the show was meant to represent "the widest possible cross-section of current architectural thought", each concept was independent and unrelated, so that while one followed a natural sequence from Poplar Plains to Queen's Quay, the pattern was that of a series of vignettes. While the advocacy of the polyglot that so pervades society today, it admittedly made for a livelier pace and greater convenience for viewer and organization alike.

The visions could be pastoral, or poetic, reknitting or upgrading or distorting the urban fabric, creating something new or recreating

something old; it was up to the creator. Imagine Bath-like urban walls along the northern ravines, or an urban park in the financial district (complete with BBQ pits). Visualize the Yonge Street strip lined with "columns of light", or random erections on Yorkville's flat rooftops (eg. a fishing-bob-on-wires atop the Renaissance Plaza), or — most preposterous of all — shifting the West Tower of City Hall several blocks and replacing it with a post-modern diving board construction.

More often than not, the visuals surpassed the projects themselves. One could encounter schemes which looked wonderful in poster paints, but have little rhyme or reason upon their sites, as though the architect arbitrarily had to "do" something within his sector. Yet frequently the projects looked so wonderful that practicability is a secondary matter; I recall a design for an immense megastructure at Queen's Quay which formed the basis of a set of abstract drawings relating to function (context, environment, recreation, even poetry), clicking in succession as though their subjects were called out by a drill sergeant.

At best, the projects reflected the spirit of the site as reflected in the architects' personalities. In one extreme, the U of T projects tended to be overserious and self-conscious (surely you know how well that fits). On the other hand, effete Yorkville generated some wonderfully zany projects. Chris Couse's rooftop structures have been

spoken for; better yet was Gerry Lang's proposal for Bloor and Yonge, where the monoliths on the north side were countered by funkier "Classified" (print media) and "Poetry-in-Motion" (electronic media) highrises to the south, plus a highrise used car lot and, in the centre — a Museum for Planned Obsolescence Objects and a turning loop for those who like to cruise down Yonge Street.

We've come a long way from the sheepish preservationist attitudes, these people seem to be saying. Before you panic, remember that to build St. Peter's, Bramante had to demolish its venerated but decrepit 4th-century predecessor. But does the wisdom exist today? Probably not; there is too much sentiment for the old and fear of the new, with much justification. The public plays a greater part now than in Bramante's time. Furthermore, as Ken Greenberg stated, the participants in Toronto Plans tended to address themselves to their "fellow colleagues" rather than the public at large. The heavy-handed gesturing was a confession of the architect's impotence nowadays at providing for the public good. An appropriate theme might be: You can't please everybody, so why not please yourself and your friends. The late and post-baby boomers' motto, in other words.

Shifting the City Hall towers is perfectly in character. And it is 1984.

GREENAWAY

continued from p. 1

by any received notions of its "meaning" or "message". Turning genre conventions upside down to expose the absurdities that lie at their core, Greenaway achieves results that are both startlingly poetic and unexpectedly hilarious and the spectator must keep an open mind if he is to fully appreciate the work.

To achieve any understanding of Greenaway's films, however, it is probably necessary to know something about the man himself. Greenaway began work as a painter before turning to film following what he calls "a road-to-Damascus experience with Ingmar Bergman's *Seventh Seal*." After spending 10 years watching films and writing about them for various journals, Greenaway became a film editor for the British Office of Information and eventually a documentary film director, producing what he calls "soft-core propaganda" films designed the purvey the British way of life to foreign T.V. audiences. As one critic has noted, this work seems to have provided "just the right climate of creative frustration" and in 1966, Greenaway began producing his own short films of a very different nature. He comments, "My earliest films...which I myself now watch with varying degrees of embarrassment, were very simple, sensuous pictures of landscape features—sand, snow, sea—set to music; different kinds of music from a Bach chorale to Brian Eno. What I've tried to do in my films since then is make them less simplified than that, less one-layered. Evoke nature by putting its opposite in the foreground—artifice."

The earliest Greenaway film that I have seen—*Windows* (1975)—attempts just such a foregrounding of artifice. While we glimpse through the windows of an English country house beautiful views of the surrounding landscape, an off-screen announcer recounts the story of 19 people who recently fell to their deaths through windows in the parish. The juxtaposition of image and sound here creates such a ludicrous effect that neither can be taken seriously—our normal division of cinematic evidence into fact or fiction is completely forestalled. *Windows* also reveals Greenaway's early preference for minimal camera movement—partly to allow the audience to concentrate on the soundtrack, partly to permit very careful composition of the images, and partly also as a reaction against what he has termed "the St. Vitus dance" camerawork of the past decade.

The film that truly launched Greenaway's career, however, is *The Falls* (1980), an epic, three-hour long "anti-documentary". *The Falls* examines 92 victims of a "Violent Unexplained Event" (VUE for short), all of whose surnames start with the letters "f-a-l-l" in the hope (quickly proven vain) of finding some explanation of what has occurred. Says Greenaway, "Maps and catalogues and systems fascinate me. They are all attempts to classify chaos. They try to demonstrate that there is an order and an objectivity in the world."

By the end of *The Falls* any belief the spectator might have had in the film's pretensions to order and objectivity are totally undermined. Beyond the vague fact that the VUE clearly has something to do with birds, the spectator is as much in the

BOOK REVIEW

by Jill Adamson

This is how it started. I showed my copy of Robert Priest's new book of poetry *The Man Who Broke Out Of The Letter X* to a friend. "I'm not into poetry," he said, and I didn't see the book again for three weeks. People kept approaching me and saying, "Hey, you're into poetry, you should check out this book by Robert Priest..." I got to the point where I would yodel "Where is it?" but they had inevitably lent it to someone else. Finally some unwitting person tried to lend it to me, and I grabbed it.

The point is, this book is great. If I were writing for the Canadian Forum I would say: "It bristles with a sharp, uncompromising sense of humour, and a gentle sense of humanity." But I'm not, so I'll say this: it's a darned good book.

Even if poetry sticks in your craw Robert Priest will be a pleasant surprise. There is nothing about his style that is pompous. He disregards many of the stylistic conventions that can become irritating and can make poetry inaccessible for many people. In his desire to communicate he becomes almost prosaic—i.e. he speaks plainly. This may be why he uses prose poetry almost as much as line poetry in this book.

And yet, if you know anything about contemporary poetry Priest will not be a disappointment. He knows what he's doing with the result that the majority of pieces in this book pack quite a wallop.

His themes deal with things we don't want to think about: the fact that people do starve in this world, the arms race, Canadian unemployment. He is sometimes sharp, brutal, unsettling, but somehow his humour weaves through this to form, in my opinion, a very provocative collection of poetry.

There is a copy available in the Innis College reading room. I would highly recommend these pieces: "Christ is the kind of guy", "Cetting Close to Cod", "Blue Pyramids", and my favourite, "How to Pray to a Woman". You can also look for this wonderful and committed poet's band *The Robert Priest Band* in Toronto. Or, drop by to Coach House Press, just up The Lane from the College, and buy a copy. The man is worth supporting.

dark as he ever was. Which is not to say that Greenaway's film is chaotic or disorganized. Rather, its neat orderliness teases the viewer with an expectation of closure that is never achieved. As Adam Mar-Jones once noted, "Greenaway's taste is for multiple allusions and references, for a thick texture of arcane fabrication which invites and resists analysis in roughly equal measure."

The climax of Greenaway's attack on cinematic illusionism, however, —the final proof of his insistence that cinema should not simply try to reproduce reality, being "a much richer medium than that and capable of a thousand other things" —is undoubtedly *The Draughtsman's Contract*. On one level, this film is a murder mystery "with all the necessary prerequisites of a corpse in the moat, a mystery to be fathomed, a lot of red

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SMC FILM SOCIETY presents:

JANUARY FILM FEST

CANNES '59 AND BEYOND: A Retrospective of European and American Films of the Late 50's and Early 60's Centering Around The FRENCH NEW WAVE

SCHEDULE: JANUARY 8-11, 1985

Various speakers will discuss the films on the same day as the showings at 12:30 to 1:30 p.m. in Brennan Lounge.

Films will be screened at 7:00 and 9:00 p.m. at the Alumni Theatre, 121 St. Joseph St.

PROGRAMME

Tuesday, Jan. 8	French Film Traditions Prior to The New Wave: Jean Cocteau's <i>Orphee</i> — Free Marcel Camus' <i>Orphee Noir</i>
Wednesday, Jan. 9	the Post War Experience: Alain Resnais' <i>Hiroshima mon Amour</i> — Free Visconti's <i>Vaghe Stelle dell'Orsa</i> — a modern <i>Electra Story</i>
Thursday, Jan. 10	Youth in the 50's: Francois Truffaut's <i>400 Blows</i> Sidney Poitier in <i>Blackboard Jungle</i>
Friday, Jan. 11	The Influence of the American Anti-Hero: Jean Luc Godard's <i>Breathless</i> — Free Humphrey Bogart in <i>High Sierra</i>

PRICES

All films not labelled Free are \$2.00 except the newly re-released *400 Blows* which will cost \$3.00 due to its higher rental costs.

There is a Festival Pass available at \$8.00 for the entire series. NOTE: This pass is available at a discount price of \$6.00 until December 7.

Further information can be obtained and passes can be purchased at the St. Michael's College Student Union Office — 926-1300 Ext. 3368. Monday to Friday 9 a.m. to 5 p.m.

INNIS SPORTS



The victorious Crimson Tide football team with the Mulock Cup emblematic of Division II football supremacy.

photo by Gary Pittman

TIDE TAKES MULOCK

by Lori Bernier

The Crimson Tide have claimed the bragging rights for 1984 Division II football in a classic match played on Saturday, November 10th.

Coming from league chumps to champs in a four-year span has been the story of this Cinderella ball club. Four years ago Innis College had only six die-hard football players led by Simon Cotter. That first crew combined with University College or play in 1981 and could not score an offensive point. The next season, 1982, saw nine Innis students play and the team barely missed the playoffs. 1983 saw the core of the Crimson Tide coming from Innis. They sported a respectable record of 3-2 and lost in the playoffs to eventual champion Trinity Pelicans. In 1984, the bulk of last year's team returned and, with the addition of a few great rookies, the squad knew it was their year. The Crimson Tide talked about the Mulock Cup all season long and when the chance came, they grabbed it.

Leading the excellent rookie crop were Running Backs Mike Hugo, Perry Chiasson and Richard Lautens. The receiving corps also saw rookies break into the line-up with Chuck Orfer and Scott Keyworth. The man who helped it all gel was rookie quarterback Chris Hollands. Other standout rookies were defensive back Danny Strackway and offensive lineman Steve Oake and Rob Alaine.

The rookies had quite a good core of examples to follow in the likes of super veterans Simon Cotter, Scott Nichol, Dave Clegg, and Dave Lee, all holdovers from the lean years. Add to this second year players Scott Burk, Dave Berg, Tom Vaivada, Geoff Ladell, Ciles Poitras, Vic Chiasson, Terry Sills and the potential was there.

The Crimson Tide fashioned a very respectable 3-1-1 record in 1984, good for seven points and second place in the very tight, competitive Division II. The only blemishes in the fine record came at the hands of Trinity (16-13 loss) and Medicine (15-15 tie).

Ironically enough, the Tide's first playott match was against those same Trinity Pelicans. The rivalry was clear. Crimson Tide clubs had lost to Trinity two years in a row in the semi-finals. They had never beaten Trinity. Ever. The only loss in 1984 came at the hands of the Pelicans in a game that appeared "in the bag" for the Tide, only to be lost in the last quarter. The season looked bleak for the team.

Semi-final game day saw the Tide ready to play, with an attitude of "do it on the field", and do it they did: an exciting 9-8 victory that actually flattered the defeated Trinity Pelican football club.

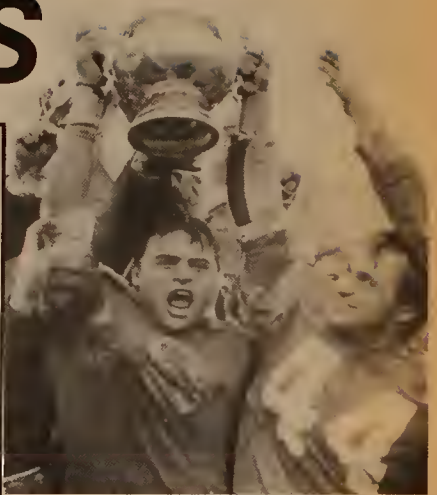
Tide's offence appeared to move the ball at will. Mike Hugo punched over a touchdown midway through the first quarter. On the subsequent convert attempt, a bobbled ball by holder Chris Hollands forced kicker Vic Chiasson to run in the attempt. The convert made the score 8-0 Tide, a lead they held until mid-way through the fourth quarter.

Trinity tied the game on a long pass play, the only mistake the defence made all game long. The ensuing convert tied the game at 8-8 with only minutes remaining.

Vic Chiasson took over at quarterback for the next drive and led the team to Trinity's 30 yard line. With 53 seconds remaining, on second down and short yardage, Chris Hollands returned to the game. Not to quarterback, but to punt. The strategy caught the stunned Trinity players off guard and it scored the decisive points.

The Tide was on its way to the Mulock Cup against the squad from Medicine which reached the final via a 20-0 shellacking of Dentistry. Crimson Tide would face the only other team to salvage a point from them in league play.

The Mulock Cup was played Saturday November 10 under ideal football conditions. Temperatures were hovering in the mid-fifties and the ground was firm. Unfortunately the rain came early in the second quarter but the excitement of the game kept all of the 100-odd fans riveted to



Mulock Cup

Not just another game!

by Vic Chiasson

Mid to late November is traditionally football Championship time. The CFL competes for the Grey Cup, the CIAU for the Vanier Cup, the CNJFL for the Amourdale Cup and the UT Inter-faculty for the granddaddy of all hardware: the Mulock Cup.

1984 marks the 90th year of competition for this illustrious cup. Going back to march 1894, when A.F. "Biddy" Barr and D. Bruce McDonald were elected as representatives to the University's rugby club is where you begin the history of the Mulock Cup. It was their idea that players for the university's team could be developed through an in-house league. As an incentive for the inter-faculty competitors a trophy was established. Then Vice-Chancellor of the U of T, Sir William Mulock was approached. His reply was, "get a good one and send the bill to me." Thus the birth of the Mulock Cup. First competed for in 1894 and presented annually to the championship team in inter-faculty football. The first ever winners were the players from the Faculty of Medicine.

In 1972 the inter-faculty programme divided into two divisions to allow the smaller colleges and faculties to compete amongst themselves for the prestigious hardware.

Professor J.F. McCurdy said in 1899, "the Mulock Cup series brings out a magnificent set of young athletes". It was true then and now.

Just another game? Not likely, when the ghosts of players past are among the spectators, watching that the tradition and honour of the cup is not tarnished.

the sidelines.

The Crimson Tide opened the scoring early in the first quarter on a nice sideline pass from quarterback Chris Hollands to receiver Vic Chiasson. The pass covered 40 yards. Chiasson kicked the convert to give the Tide the only scoring of the day.

continued on p. 9

TIDE GAME STARS



42 Perry Chiasson vs. Forrestry



31 Mike Hugo vs. Dentistry



44 Dave Clegg vs. Medicine



21 Chris Hollands vs. New



99 Simon Cotter vs. Trinity



14 Vic Chiasson Mulock Cup Final



TIDE VIEWPOINT

by Scott Burk

For the first time in its history, Innis College has won the coveted Mulock Cup. It's time to look at some of the people who made it possible.

Perhaps more than anyone else, Coach D.J. Martin is most deserving of the Mulock Championship. Martin was with us four years ago when the team was founded by Simon Cotter. He recalled, "I can remember having practices where less than half a dozen people showed up." Indeed, two years ago, Martin gave up the job as a result of student apathy. Football was far from dead at Innis College, however. Building from the previous season's 3-2 record, the Crimson Tide looked towards a strong recruiting drive for new players which resulted in us going from seven players to nearly 30 in four years.

Somewhat ironically, Simon Cotter placed a telephone call to D.J. Martin asking him to return to the team in lieu of the dramatic gains the team had made. Unselfishly, Martin agreed to give it another try, stating prophetically at the first practice, "If you guys win this thing, I'll give half my \$200 honorarium towards a party at the end of the season. The other half is going to a nice dinner with my wife who will have to put up with an

absent husband for the next month and a half." On behalf of the team, I want to thank Coach Martin for his great efforts; as coach of the senior Parkdale C.I. football team for many years, Martin has never won the city championship. I'm glad we gave him one.

Our 9-8 semi-final victory over Trinity was sweet revenge. Trinity's fan advertisements for the game had pretentiously read, "We don't take what they give us, we take what we want." Risking the label of cynic, it seems to me the "boys" of Trinity were offered the steak/shrimp combo, and elected instead for the hot dog and fries. Trinity's offence sputtered due to what many believe was a lack of aesthetic cohesion. For the first time in recent memory, one of the Trinity players forgot to wear his knee high red NIKE socks. The entire team became miffed by this oversight, dropping passes and fumbling hand-offs. In short, Trinity's offensive unit had been rendered fashionably disabled. Fighting back tears, the Trinity players in question was heard to mumble, "I'll never forgive my mother for this."

Holding three practices in five days, the Crimson Tide prepared vigorously for what would be its first berth in a Mulock Cup final, against Medicine. We were intense and ready — after the ceremonial Alabama Breakdown, we took to the field and came out on top 7-6. Chris Hollands' pass to Vic Chiasson scored our major (Chiasson convert) but, as was the case all season, it was the consistent play of the defence that decided the favourable outcome of the game.

Virtually all of the Tide played a good game, although honourable mention is due to Terry Sills who, late in the game, made several key deflections on Meds pass attempts. Chris Hollands, though visibly nervous, played a smart game with very few mistakes (ahem... nice pitch-out Chris). Mike Hugo, at running back, got off to a shaky start but came on strong and carried the yeoman's share of the rushing attack. Dave Clegg and Chuck Offer were both recipients of long passes from the accurate arm of Hollands.

Player of the game went to Vic Chiasson. Along with the touchdown pass, Vic also made a timely interception from the defensive back position.

For everyone who participated this year, I hope you gained a great deal from it. Not only was the Mulock Cup won, but many friendships were made in the process. On behalf of the team I would especially like to thank the many Innisites who gave their much appreciated fan support. Dorleen, Anna, Michelle, Sirje, Jane, Steve, Anne, Heather and Joanna were just a few of the great people who attended our games on a consistent basis.

The football season is over and Innis can hold its head high. We have proven ourselves winners and can derive a great deal of satisfaction from that. Nonetheless, the year is still young and Innis has many more chances to shine, not only in sports but in other areas of endeavour as well. We're off to a great start this year; let's take advantage of it.

MULOCK VICTORY *continued*

It proved to be enough as all the Medicine team could put together against Innis' tough defence were two field goals. One came in the first quarter from 36 yards and the other from 33 yards in the second quarter, both by Rex Verschuren.

The half ended 7-6 for the Crimson Tide. When play resumed it was a struggle, but it appeared the Tide had the better of it, marching into good field position on offence and on defence, holding the vaunted Meds offence in check. In the end it appeared the Crimson Tide was in total control, still aware that any mistake could be fatal, so they bore down and played water-tight defence.

Peter Baxter, Men's Intramural Director, presented a beaming Simon Cotter and Dave Clegg with the historic Mulock Cup. After a celebratory "Bama Breakdown" the Tide all sipped champagne from the cup. The champagne was donated by the Medicine team in a very classy gesture; the sportsmanship displayed by the losing team was exemplary and bodes well for the future professionals.

Congratulations to both teams on a fine effort in a typical Mulock Cup classic, the 90th edition. No more "wait for next year's" from the Crimson Tide: 1984 is the year and how appropriate on the College's Vicennial Year.



KICKER GETS KICKED AROUND

by Ellen Ladowsky



LANCE CHOMYC

If everything goes according to plan, the Varsity Blues won't have Lance Chomyc to kick around anymore. The Blue's punter and placekicker for the last two years, Chomyc stands a good chance of going to the CFL next year.

Chomyc was voted a pre-season All-Canadian and missed being named to the Nestle All-Canadian team only because no spot had been reserved for a kicker. Despite the Blue's disappointing season, he received an invitation to a special pre-draft training camp, held each year by the CFL to let scouts examine the top 45 eligible college players. Four teams have already contacted the Innis student to express their interest. The chance of him going in the first or second round of the draft is a good one. "Being a kicker helps," says Chomyc, "There are only a handful of kickers

Varsity BLUES PROFILE

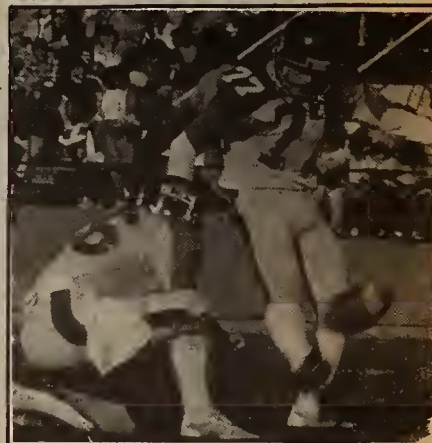
coming out of universities each year and a number of CFL teams are weak in that position."

But if being a kicker improves Chomyc's chances of making it to the pros, it has certain disadvantages as well. A kicker stands alone. Chomyc says his team-mates resent him because he never gets hit or dirty, and because he trots onto the field after the work has been done to win or lose a game on a single play.

He has laboured under other burdens, too. Playing for a slumping team hurts a kicker's statistics more than those of other players. So although Chomyc felt he had improved significantly since last season, his statistics followed the team downward. And, like most coaches, his own coach lacked the skills to give instruction in the specialized art of kicking.

Thus, Chomyc has relied on the help of other kickers; Ottawa Rough -rider place-kicker Dean Dorsey worked with him last season and during the summers he trains with fellow Edmontonian Trevor Kennard of the Winnipeg Bluebombers.

Perhaps the worst problem facing a kicker, though, concerns the over-development of his kicking leg. With his seven hours of intensive training every day, Chomyc has pumped his right leg up to enormous proportions. The result? Chomyc can no longer buy clothes off the rack. So if he does make it to the CFL, most of his first year's salary will probably go to pay off his tailor.



LANCE CHOMYC - Kicker - 6'0", 190,

A's GO FOR SIFTON

by Ian Croll and Rahul Bhargava
(more by Ramone than Rahul)

The Innis A's men's basketball team continues to show they have all the right stuff to win the coveted Sifton Cup as they extended their winning streak to five games. The Innis machine has traded rust for fine oil and has steamrolled the opposition at home and showed strongly in their first road game. It now appears the sky's the limit for the A-team.



In a recent home stand against Forestry, the Innis machine introduced their opponents to the true roots of basketball. Strong offence and steady defence planted a 54-23 victory firmly in the A's hands. Special recognition goes to Mike Zryd for his blistering performance in Forestry's baptism by fire. Determined inside play by forwards Kevin Wilkinson, Greg Kaluza and Rahul Bhargavaj muscled the victory for Innis.

There ought to be a law against it. In a lop-sided game last week, the A's beat the team put forth by the Faculty of Law. Early in the game, Coach Ken Morris unleashed the terror-bull Innis press on the opposition which, with the awesome play by the whole of the A-team (and despite their cries of, "Objection! Objection!"), forced Law into a two-half submission. Guards Eric Froebel and Vic Chiasson finessed the ball into forwards Wilkinson, Kaluza and Lance Chomyc. Centre Rahul Bhargavaj played an outstanding game and led the A's in scoring with 20 points. Every Innis player got on the board of this slaughter. Final tally: 60-27.

Over the weekend, Innis played its first road game (exhibition) against the Houston Rockets. The Rockets provided some stiff competition for the A's. The unstoppable Ralf Samson frustrated Innis and the Rockets had a 54-40 lead by half-time. As the second half began, it looked as if the Rockets would crush Innis but five minutes into the third quarter, Kevin Wilkinson shattered the backboard with a truly unbelievable reverse slam

dunk, waking the dormant Innis offence. They went to work and with ten seconds left in the game, the A's tied it up. It looked like game over when Ian Croll intercepted the inbound pass. He flicked the ball to Eric Froebel who played keep away with the Rockets before finally ally-oooping a pass to Andy Cochrane who slammed the game home at the buzzer, ending it for Houston.

Donations are now being accepted for a much needed Lear Jet to facilitate a longer road schedule. Give now and we'll print your name in the paper.

"SCOREBOARD"

BASKETBALL STANDINGS (AS OF DEC. 1)

	W	L	PTS.
INNIS	6	1	12
SCARBOROUGH	6	1	12
NEW	6	1	12
DEVONSHIRE	5	2	10
MEDS	5	2	10
TRINITY	4	3	8
KNOX	3	4	6
ENGINEERING	3	4	6
S.G.S.	2	5	4
EMMANUEL	2	5	4
LAW	0	7	0
FORESTRY	0	7	0

FOR MORE SPORTS, SEE P. 12



MEN'S ATHLETICS

By Andy Cochrane

Is this really Innis?

If you've been walking the sports halls of Innis these days you will no doubt have raised this question. The answer is a definite YES!

Our men's football team captured the Mulock Cup. The men's basketball team continues to impress rolling up a 6-1 record. The men's ice hockey team got off to a fast start with a 5-2 victory over Victoria College. Both of these teams look like they will be there when the final teams show up for league championships.

This isn't all happening by chance. Past Innisites like Bruno Iuerello, Derek Sproule, Dave Finlay and old soldiers like Vic Chiasson, Simon Cotter and Scott Keyworth have helped me over the years and this year, to spark interest and involvement in the intramural program. Others, led by Steve Gold, have also helped fan interest increase by leaps and bounds. If involvement and spirit continue on this exponential path, the T.A. Reed award can't be too far off in distance.



CO-ED ATHLETICS

By Andre Czegledy

Think of Innis College.

Think of water and what you can do with it.

Think of scantily-clad men and women.

Think of these people romping in a pool.

Think of people you know.

Think of watersports.

Think of yourself involved in this activity.

Think of the bulletin board where 'game' times are posted.

Think of it all. Let your mind wander.

Then do it. Inner-tube Water Polo.

innis sports



WOMEN'S ATHLETICS

By Joanna Cotton

Following a brief period of rest and relaxation after the exciting football/soccer season, Innis athletics are ready once again to demonstrate their prowess.

The Innis/UC hockey team played its first game with a solid win over St. Mikes. Even the shutout score of 4-0 didn't reflect the margin of superiority displayed by this team. Led by UC player, "Albert", and Anne Marie "Cretzky", the team dominated the play at both ends of the ice.

Volleyball practices will soon be under way and with the regular season beginning in the new term we eagerly await all who wish to come out and play.

With the added incentive of the victory of the men's football team and that of my home town Winnipeg Blue Bombers, (HI MOM!) my hopes for women's sports are high for next semester.

Have a Merry Christmas — see you on the ice in the new year.

THE ICSS AND COLLEGE COUNCIL: WHERE TO DIRECT YOUR FIRE

ICSS

Executive:
President — Scott Burk
Vice-Presidents —
(Services) — Vic Chiasson
(Government) — Scott Nicholl
Treasurer — Scott Keyworth

Portfolios:

Athletic —
Co-ed — Andre Czegledy
Men's — Andy Cochrane
Women's — Joanna Cotton
Clubs — Karen Yarosky
Education — Anne Creighton
Farm — Andrew Liebmann
Social — Simon Cotter

Residence Committee

John Browne
Scott Burk
Roger Riendeau
Tom Vaivada
Carry Spencer
John Bullen
Brian Connell-Tombs

Joanna Cotton
Bradley Creen
Michelle Bailly
Pierre Blum
Lori Dawe
Jennifer Pernfuss
Steve Chan
Ceoff Ladell

House Committee

Carry Spencer
Linda Poulos
Kay Armatage
Roger Riendeau
Denise Spry
Laurie Lee Paul
Andrew Liebmann

Scott Nichol
Scott Burk
Tom Vaivada
Art Wilson
Mike Friend

Chairperson
Audrey Perry

Counselling Committee

Pat Petersen
Sam Minsky
Flora Clark
David King
John Browne
Roger Riendeau

Joan Montagnes
Arthur Wilson
Simon Cotter
Scott Burk
Tom Vaivada

MEMBERS OF COLLEGE COUNCIL

Principal's Nominees:

Carole Cillin
Donald Clarke
Peter Harris
Sam Minsky
Wendy Rolph
Shoukry Roweis
Karel Swift
John Browne
Marlon Walker
Administrative Staff
Audrey Perry
Linda Poulos
Carry Spencer

Teaching Staff

Evelyn Cotter
Pat McDonell
Roger Riendeau
Bart Testa
Rick Wetzler

Alumni
Robin Holmes
Philip Miles
David Cook (representing
President George Connell)

Chairperson's

David King (Registrar)
John Browne (Principal)
Audrey Perry (House)
Bart Testa (Reading
Room)
Flora Clark (Counselling)
Roger Riendeau (Council)
Tom Vaivada (Council)
Brad Creen (Admissions
and Awards)

Reality is only as we perceive it. And how about those Blue Jays.

Students

Scott Burk
Scott Nicholl
Scott Keyworth
Pierre Blum
Vic Chiasson
John Choi
Andy Cochrane
Simon Cotter
Joanna Cotton
Anne Creighton
Brad Creen
Anna Houpt
Andrew Liebmann
Mark McDowell
Joan Montagnes
Laurie Lee Paul
Laura Sherman
Christine Taranco
Tom Vaivada
Art Wilson
Mike Zryd
Bob Jones (President, SAC)
Co-Chairpersons
Roger Riendeau and
Tom Vaivada

Committee
Pat McDonell (Academic
Affairs)
Scott Nicholl (Academic
Affairs and V.P.
Government, ICSS)
Scott Burk (President,
ICSS)
Scott Keyworth
(Treasurer, ICSS)
Garry Spencer (Residence)

Academic Affairs

Pat Petersen
Bart Testa
Peter Harris
Carole Cillin
Donald Clarke
Shoukry Roweis
Pat McDonell
Roger Riendeau
John Browne
Wendy Rolph
Scott Burk
Scott Nicholl
Scott Keyworth

Anne Creighton
Vic Chiasson
Tom Vaivada
Mike Zryd
Joanna Cotton
Pierre Blum
John Choi
Co-chairpersons
Pat McDonell and
Scott Nicholl
Secretary
David King

Admissions and Awards

Evelyn Cotter
Karel Swift
Linda Poulos
Peter Harris
Roger Riendeau
John Browne
David King
Scott Burk
Tom Vaivada
Vic Chiasson
Anne Creighton
Anna Houpt
Laurie Lee Paul
Scott Keyworth
Laura Sherman

Christine Taranco
John Choi
Andy Cochrane
Sandy Finkelstein
Mike Friend
Flora Clark
Chairperson
Brad Creen
Bursary Committee
Brad Creen
Anne Creighton
John Choi
Laurie Lee Paul
Alternates:
Christine Taranco
Anna Houpt

Reading Room

Evelyn Cotter
Linda Poulos
Wendy Rolph
Karel Swift
Pat McDonell
Audrey Perry
Roger Riendeau
Flora Clark

Simon Cotter
Joan Montagnes
Andrew Liebman
Laura Sherman
Christine Taranco
Tom Vaivada
Chairperson
Bart Testa

HOUSE COMMITTEE REPORT

— Three posters from the Reading Room lounge have been stolen. A reward is offered for their return. Mike Friend will rehang and seal the posters to the walls in the lounge; Kay Armatage will buy one replacement poster.

— The Pub is in trouble and help may be on the way. Bruce MacDougall, Assistant Vice-Provost (Services) visited the Pub and is looking for recommendations for improvement. Suggestions from the committee have included: adding a salad bar; increasing food portions and improving food quality and taste; fixing and replacing broken furniture in the Cold Room; purchasing a microwave; better advertising; repainting the Pub (dependent upon Physical Plant's good graces). Furthermore, the Pub is losing money. Here is a revenue breakdown for the last four years:

	Pub Sales	U of T sales
1980/81	\$164,383	\$1,705,685
1981/82	\$147,857	\$1,945,404
1982/83	\$133,408	\$2,181,805
1983/84	\$114,022	\$2,454,022

Pub Sales each year are usually 20% — 40% of food sales, depending on the month.

ACADEMIC AFFAIRS REPORT

— Cross-appointees for 1984-85 have been retained from last year. They are: David Turner (Anthropology), Pamela Stokes (Botany, IES), Jean Valleeau (Chemistry), Ian Parker (English), Peter Allen (English), Marion Walker (Fine Art), Mike Lorimer (Mathematics), Peter Russell (Political Science), Marty Wall (Psychology), Robert Brym (Sociology), Irving Zeitlin (Sociology), Wendy Rolph (Spanish and Portuguese) and John Machin (Zoology).

— A proposal for an Environmental Studies B.Sc. program has been drawn up and was approved by the Curriculum Committee on the Life Sciences as Environmental Science.

— A re-structured Urban Studies programme proposal has also been drafted and was approved by the Committee on Social Sciences.

— Prof. Shoukry Roweis of the Department of Geography was selected over the summer as Director of Urban Studies. Dr. Rick Wetzler was selected as Acting Director of Environment Studies in lieu of Anna Whyte, who is on a leave of absence.

— Admission statistics for the College for this year indicate that 313 students are newly admitted to

Innis. These breakdown into: 160 grade 13; 41 non-grade 13; 91 transfer students and 21 transfers from other colleges; of the 313, 36% take Arts, 48% Sciences and 16% Commerce. 78% of those newly admitted to Innis received counselling over the summer.

— Five Fellows of Innis College were acclaimed by Council:

Forbes Aird: Served as Residence Co-ordinator and rationalized the relationship between the residential co-ops and Innis.

Dennis Duffy: Served as Past Principal of Innis College.

Ron Goldberg: Served as Chairperson of Academic Affairs and was active on many sub-committees, including the Planning Committee that drafted the second five-year plan for the College.

Heather MacDougall: Served on the Writing Lab and was a teaching assistant and Academic Counsellor.

Joe Medjuck: Served as Chairperson of Council, Cinema Studies instructor and active member of many committees including the Building Committee for the present home of the College.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2	3	4 4 PM COLLEGE COUNCIL RM 312 INNIS HERALD PUBLISHED	5	6	7 A&S LAST DAY OF CLASSES 8 PM THE BASH IN 30 AT THE STUB LANE PUB HAPPY HOUR IN THE PUB 2-6 PM	8
9	10	11 1 PM READING ROOM COMMITTEE IN HAROLD INNIS STUDY	12 4 PM STUDENT AFFAIRS COMMITTEE RM. 312	13	14 STUB LANE PUB CLOSING TILL JAN 7 HAPPY HOUR IN THE PUB 2-5 PM	15
16	17		19 HAPPY CHANUKAH	20	21 A&S EXAMS FINISHED INNIS COLLEGE READING ROOM CLOSES	22
23 WINTER SOLSTICE	24	25 MERRY CHRISTMAS	26	27	28	29
30 FIRST DAY OF FOUR DAYS AT INNISFREE FARM	31 NEW YEAR'S EVE PARTY AT INNISFREE FARM	1 HAPPY NEW YEAR	2	3	4	5
6	7 SECOND TERM CLASSES BEGIN	8 4 PM COLLEGE COUNCIL RM 312	9	10 8 PM INNIS COLLEGE FILM SOCIETY PRESENTS 'FILM NOIR NIGHT'	11	12
13	14	15 2 PM HOUSE COMMITTEE IN HAROLD INNIS STUDY	16 STUDENT AFFAIRS RM 312 4 PM DEADLINE FOR SUBMISSIONS THE JANUARY HERALD	17 8 PM INNIS COLLEGE FILM SOCIETY PRESENTS ANOTHER 'FILM NIGHT'	18 LAST DAY TO ENROL IN BAS COURSES	19
20	21	22	23	24	25	26 TALENT NIGHT & RAFFLE DRAW

THE WRATH OF VLAD

by Juanita DeBarros

As I was sitting in the pub with Scott(s) Keyworth and Nicholl, trying to think of something to write for this wretched VLAD column, something they were talking about slowly made its way into my consciousness: the formal. The formal? As in the one-and-only, world-renowned Innis formal? But that happens in the spring and this is only October — Isn't it? Pierre Blum shakes his now moustacheless head, slaps me across the room a few times and snarls, "Wake up you artsy-twit, it's December!"

What happened to November, then? Admittedly there was some pretty exciting stuff going on, but could it really have flown by that fast? Let's see, there was the fridge breaking, the new fans in the bathrooms, Sally and Carolyn rearranging their room, the concerts, the parties ... Wow! What a full and exciting month!

First there was Pierre's band playing a gig at Larry's Hideaway. A bunch of us went down to watch them; they are a hardcore punk band called *Wrath*. We really liked them (really, honest we did — we didn't need our eardrums anyway), but the audience didn't seem to be too keen on it. They kept hurling themselves at the stage, trying to get at the band. (I have just been informed that this is known as "slam dancing," a punk ritual signalling appreciation that in no way denotes violence — sorry, Pierre).

Then there was Karen Yarosky's band, *Royal Sedan*, which played a few nights at Balisier's (a really classy place; we especially appreciated the flashing disco lights). The band was fabulous and played music to suit all tastes, from new wave for the youngsters, to 60's rock and roll for us older folks.

Then there was the party at the home of those ex-Vladniks, Robb Main, Dave Young, and Dave "where's my giraffe?" Cordon. I wasn't there, but those that were — roughly all of VLAD — said that a good time was had by all.

And if you thought that this term was exciting, just wait until the spring term. It'll get off to a wild start with Vlad's "Two-Weekends-After-New Year's Eve" Party. Like be there or be square.

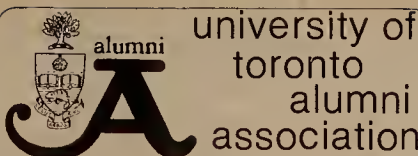
Innis College Reading Room

Monday - Thursday 9:15 am-8:00 pm
Friday 9:15 am-4 pm

The Reading Room will be closed
for Christmas: Dec. 21/84 - Jan. 7/85

Fuzz Says:

HEY, YOU MOVE YOUR LIPS WHEN
YOU READ. WHAT A GOOF.



JOHN H. MOSS SCHOLARSHIPS

The University of Toronto Alumni Association will award two Moss Scholarships each to the value of \$6,500.00 in 1985.

ELIGIBILITY

Open to exceptional students who will be graduating in the Spring of 1985 in the third or fourth year of the Arts and Science program.

The Moss Scholarship Committee will base awards on demonstrated academic ability, participation in university activities and character.

APPLICATIONS

Must be submitted with supporting recommendations no later than February 1, 1985.

Application forms are available from college registrars and the University of Toronto Department of Alumni Affairs.

PLAYER OF GAME AWARDS

INNIS PUB — FRIDAY AFTERNOONS

GREENAWAY

continued from p. 7

herrings, a number of clues that come together and a number that certainly don't." On another level, it does to the murder mystery what *The Falls* did to the documentary. By allowing us to see almost from the beginning the solution of the mystery, the film draws our attention away to other issues—to a whole series of elaborate visual and verbal jokes, to a view of the relations between the sexes which sees all women as united in a conspiracy against men, and to the sheer visual beauty of the films compositions.

As Greenaway points out, anyone who expends all his viewing energy trying to work out the central mystery misses most of the fun of the film. And anyone who leaves it without a radically altered view both of what cinema is and what it can be has missed something more important. For, as Harlan Kennedy remarks, "While battles rage in the the world of movie form, and structuralism and narrative filmmaking fire at each other from either side of a Big Divide, Greenaway is perhaps the one moviemaker working today who is happily colonizing and cultivating the fertile territory in between."

NOTICE

Please return all football equipment to the ICSS Outer Office on Friday, Dec. 7 between 12 noon and 2 p.m. Returning Players bring garbage bag.

FLAMES REKINDLE HOCKEY HOPES

by Steve Gold

The new look Innis Flames men's Hockey team has the potential to progress beyond the semi-final defeats of the previous two years. The Flames seem to combine the solid defence that sustained the team through the 1982-83 season with the promising offense that was evident last year.

The 1982 season ended with a double overtime loss to Trinity in the semi-finals. The team was well-coached, strong defensively, aggressive and determined. What undermined the team was a lack of offense as only Sean Forrester was able to provide consistent scoring. The team resembled Roger Neilson's Maple Leaf teams of the mid-70's, as their disciplined play and hard work enabled them to win much more than their talent would have allowed. Against high-calibre teams in the playoffs, however, this lack of scoring was their undoing.

When the season began last year, team hopes were raised because of the addition of several strong skating forwards. The season began well and by Christmas the team was among the league leaders. Even at this time, however, there were signs of potential problems. The team had a tendency to win games by close margins, whether the score was 7-6 or 2-1.

Players spoke of the team as being the type that rose to the level of its opponent, and only played well enough to win. Concerns about the team's weak defensive play were quelled by strong efforts in a 1-1 tie against Trinity.

In the New Year, however, the Rockies proved to be mere pretenders. Enthusiasm over the team's new-found offence had bred over-confidence and caused people to ignore tangible flaws in the team's make-up; these flaws were both physical and mental. The team's biggest problem was a lack of talent on defence. Whereas the previous year's defence had six experienced players, last year's back line lacked both mobility and strength to clear the front of the net. In fact, the team generally lacked aggressiveness. Because of this, they forechecked poorly, and were unable to take advantage of their speed.

Equally important was the team's lack of dedication to the game. This poor attitude was first evidenced by the team's laziness on the ice and developed until by the end of the season, the players seemed to be just waiting for the playoffs to end, so that they could return to their essays. The Rockies were eliminated in the semi-finals by Devonshire. Even the players offered no excuses; they were merely a losing team that lost.

This year, the Rockies are reborn as the Innis Flames and hopes are high once again. The team has lost goalies Pierre Appleman and Paul Mergler, along with defencemen Rob Heipal and Steve Craig and forwards Brad Batten and Chong (Dale Carnegie) Tam. Several able new players joined the team this year, and if the team loses it won't be due to a lack of talent. Instead, the keys for the Flames this year will be defence, coaching and attitude.

The Flames feature an all-new defence this year with former forwards Vic Chiasson and Scott Keyworth moving back to add mobility. Rob Allain returns after a year's absence, and along with newcomer Scott Nicholl, will add some aggressiveness. Depth may be a problem here and some more forwards may have to play defence. Versatile Eric Lee is equally adept up front or behind the blue line; Andy Bain is another possible candidate for defence, although he tends to be more effective as a forward.

Low-key Scott Keyworth replaced Derek Sproule as coach and promises an aggressive, disciplined approach to the game. Sproule took a lot of unwarranted criticism for his work last year; the team did, after all, make it to the semi-finals again. Like many coaches, Sproule appears to be a victim of overly high expectations. What hurt last year's team most was a porous defence and a poor attitude.

Attitude and coaching are inextricably intertwined in team sport. Instilling a winning attitude is the fundamental job of the coach. But, if the players do not put forth the effort, no amount of coaching will help. Obviously, this is especially true of intramural sports. Despite the poor attendance at practices, Keyworth is optimistic because of the spirit shown in the dressing room and on the ice. Ultimately, it will be attitude which will determine the fortunes of the Flames this year.

Innis

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—F. Scott Fitzgerald, *The Great Gatsby*